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1902

I'll Be Busy All Next Week

Harry Linton
Composer

John Gilroy
Lyricist

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Introduced and Featured by Clarice Vance.

ENGAGEMENTS

MONDAY *Busy all day*

TUESDAY *Going far away*

WEDNESDAY *Studying my french*

THURSDAY *Maria's*

FRIDAY *Home - home*

SATURDAY

SUNDAY

I'M SORRY I'LL BE BUSY ALL NEXT WEEK

WORDS BY
JOHN GILROY.
MUSIC BY
HARRY LINTON.



Vp. 011471
1902
I'll BE

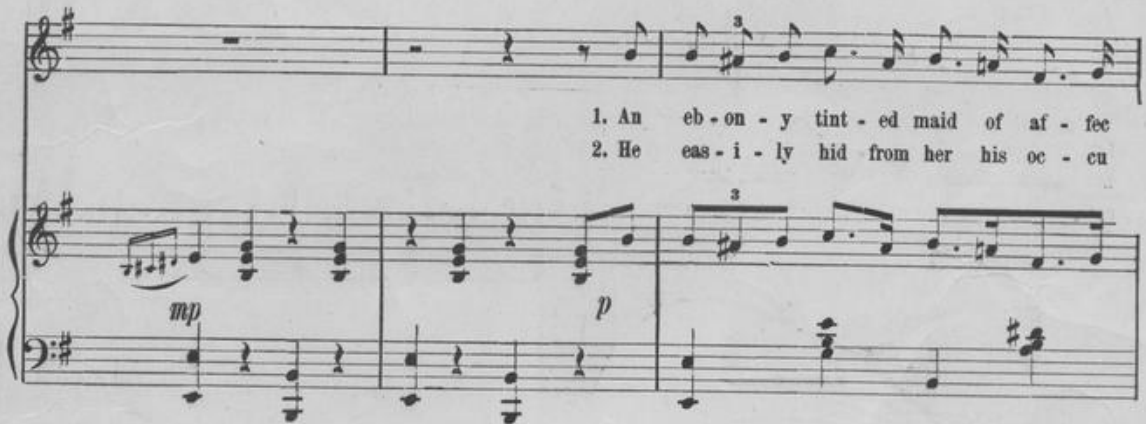
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I'LL BE BUSY ALL NEXT WEEK

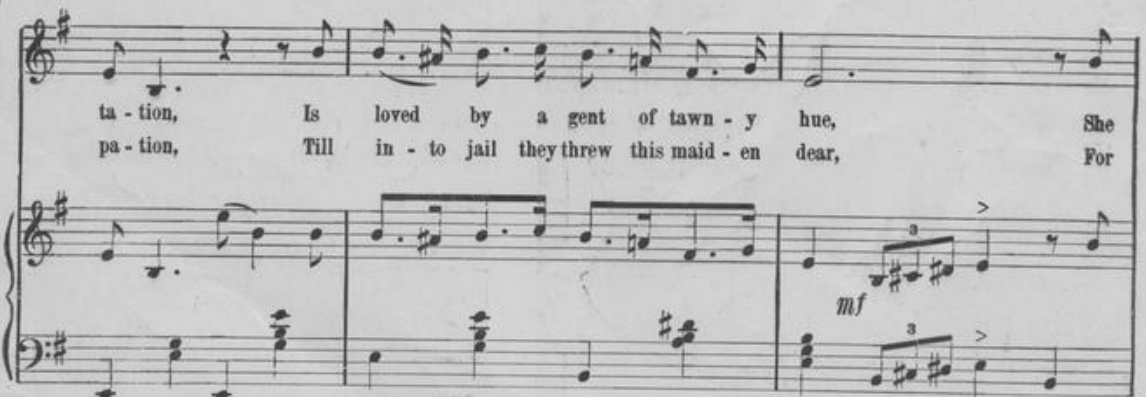
Words by JOHN GILROY.

Music by HARRY LINTON.

Moderato.



1. An eb-on - y tint - ed maid of af - fee
2. He eas - i - ly hid from her his oc - cu



ta - tion, Is loved by a gent of tawn - y hue, She
pa - tion, Till in - to jail theythrew this maid - en dear, For

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I'LL BE BUSY ALL NEXT WEEK.

gave to him a stand - ing in - vi - ta - tion, Saying, "Call and I'll be al - ways in for
 coun - ter - feit - ing coins of this great na - tion. As the mon - ey that she took from him was

you." Af - ter she had spent most of his mon - ey, He
 queer. She was tried in court by ju dge and ju - ry, She

said, "Don't leave me in this world a - lone, Could I call to see you once next week, my
 thought the tawn - y gent would come to speak, But he sent this note that drove her in a

I'LL BE BUSY ALL NEXT WEEK

hon - ey?" This ex - cuse she of - fered in re - gret - ful tone :
fu - ry, "Good - bye, my gal, I'm bu - sy all next week."

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The vocal line begins with a melodic phrase, followed by the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

CHORUS.

Mon - - day I'll be bu - sy all the day, Tues - - - day I'm

mp-f

The chorus section begins with a vocal line in treble clef and piano accompaniment in grand staff. The key signature remains one sharp (F#) and the time signature is common time (C). The vocal line starts with the lyrics "Mon - - day I'll be bu - sy all the day, Tues - - - day I'm". The piano accompaniment includes a dynamic marking of *mp-f* (mezzo-piano to forte) and features a consistent rhythmic accompaniment.

go - ing far a - way, Wednesday is the day that I stud - y my French,

The second part of the chorus continues with a vocal line in treble clef and piano accompaniment in grand staff. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line contains the lyrics "go - ing far a - way, Wednesday is the day that I stud - y my French,". The piano accompaniment continues with the same rhythmic pattern as the previous section.

I'LL BE BUSY ALL NEXT WEEK

Thurs - day is for mu - sic, then you would in - trench,...

The first system of music features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Thurs - day is for mu - sic, then you would in - trench,..."

Fri - - day I must paint a lit - tle bit, Sat - ur - day in the

The second system continues the melody and accompaniment. The lyrics are: "Fri - - day I must paint a lit - tle bit, Sat - ur - day in the".

den - tist's chair I'll sit, Sun - day is for church, sal - va - tion I must seek, I'm

The third system continues the melody and accompaniment. The lyrics are: "den - tist's chair I'll sit, Sun - day is for church, sal - va - tion I must seek, I'm".

sor - ry, I'll be bu - sy all next week. week. . . .

f *f*₂ D.C.

The fourth system concludes the piece. It includes first and second endings. The lyrics are: "sor - ry, I'll be bu - sy all next week. week. . . .". The piano part ends with a forte (*f*) dynamic and a double bar line with "D.C." (Da Capo) instruction.

THE SEASON'S FOUR BIG SONG SUCCESSES

Words by **JAMES O'DEA**, CHORUS. **SAMMY.** Music by **EDWARD HUTCHISON.**
Quickly, with well marked rhythm.

Sam - my, . . . oh, oh, oh, Sam - my, . . . For you I'm
 pla - ing . . . when we're a - part! . . . Sam - my, . . .
 when you come woo - ing . . . There's some - thing do - ing . . . a - round my
 heart. Sam - my, . . . oh, oh, oh, Sam - my, . . .
 Can't live with - out you. . . my dream of joy!
 Tell me, . . . oh, oh, oh, tell me, . . . You're on - ly mine, my
 Sam - my boy, boy,

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I'LL BE BUSY ALL NEXT WEEK
 Words by **JOHN GILROY**, CHORUS. Music by **HARRY LINTON.**

Mon - day I'll be bus - y all the day, Tues - day I'm
 go - ing for a - way, Wednes - day is the day that I end - y my French,
 Thurs - day is for me - oh, then you would be - break . . .
 Fri - day I must paint a lit - tle bit, Sat - ur - day is the

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+ + + **TRY THESE OVER ON YOUR PIANO** + + +

THE SPIRIT OF '76 By **J. FRED HELF.**
 CHORUS.

It's the spir - it that makes us what we are, The rid - ing
 of the north It has made men laugh at wind and
 war, And taught the world, our worth. It has
 made by - al ven - en share the weight of the Na - tion's cre - d -

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Sometime, Someday, Somewhere.
 Words by **ALFRED BRYAN**, REPRISE. Music by **AL JOHNS.**
Steadily and tenderly. Tempo rubato.

Som - time, some - day, some - where, With oh - so sweet my eyes, Your
 eyes of blue my love will view, And its sad look of care, He -
 came my heart was true, To soothe my dark de - sires, With
 glow - as sweet my gaze you'll meet, Som - time, some - day, some - where,

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